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JOHN DOWLAND

TWO SONGS

FROM

"A PILGRIM'S SOLACE"

(1612)

TRANSCRIBED FOR VOICE AND PIANO, WITH VIOLIN OBBLIGATO

BY

PETER WARLOCK AND PHILIP WILSON

PRICE [illegible] NET*

J. & W. CHESTER, Ltd.
LONDON, 11, GREAT MARLBOROUGH STREET, W.1

M2113.3
D69P5
1923

MUX

From silent night.

John Dowland.
(1612.)

Slow.

Violin.

Voice.

Piano.

From si - lent night true re - gis-ter of

moans From sad dest soul con - sum'd with

deep - est sins From heart quite rent with

Music = Score plus part

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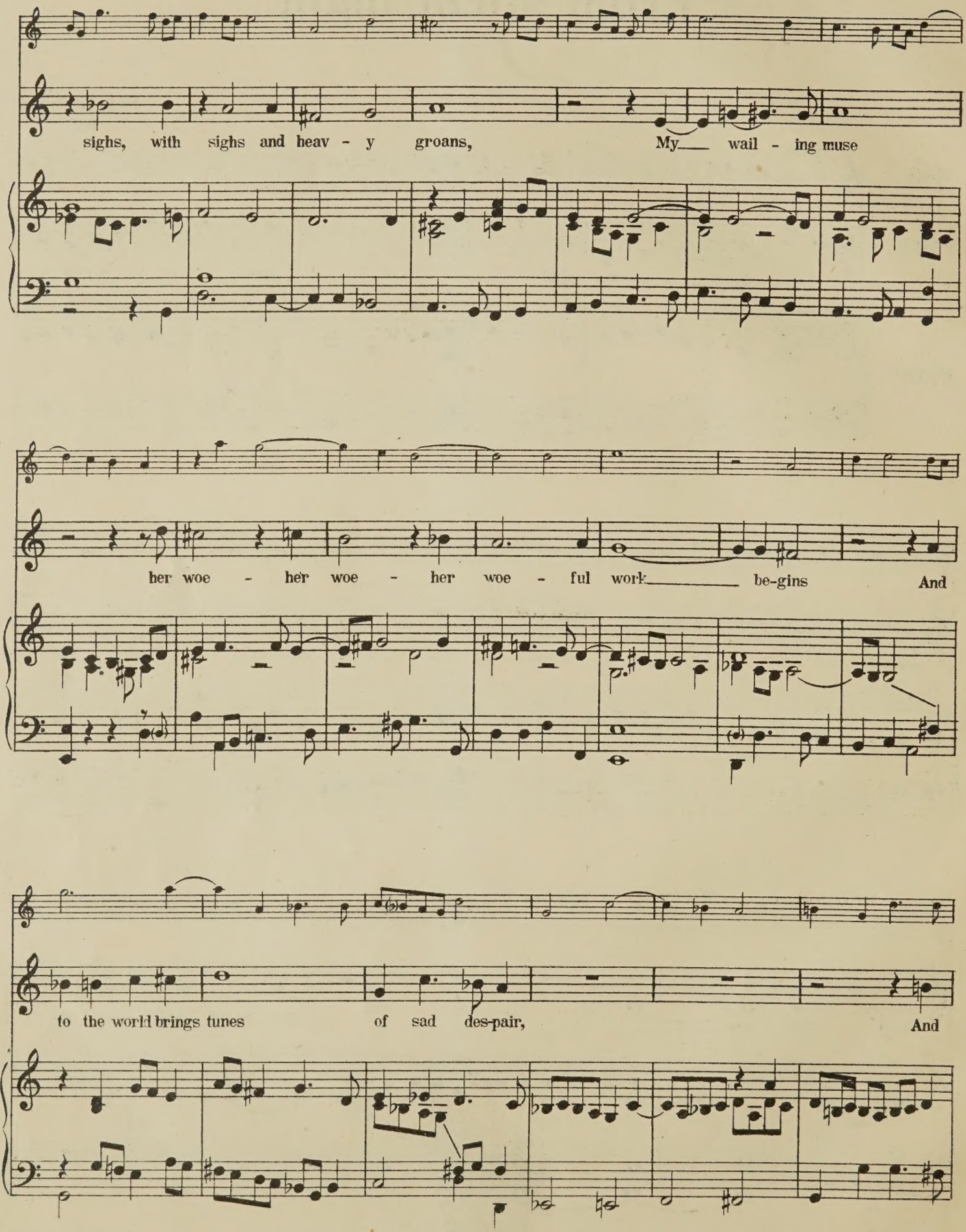
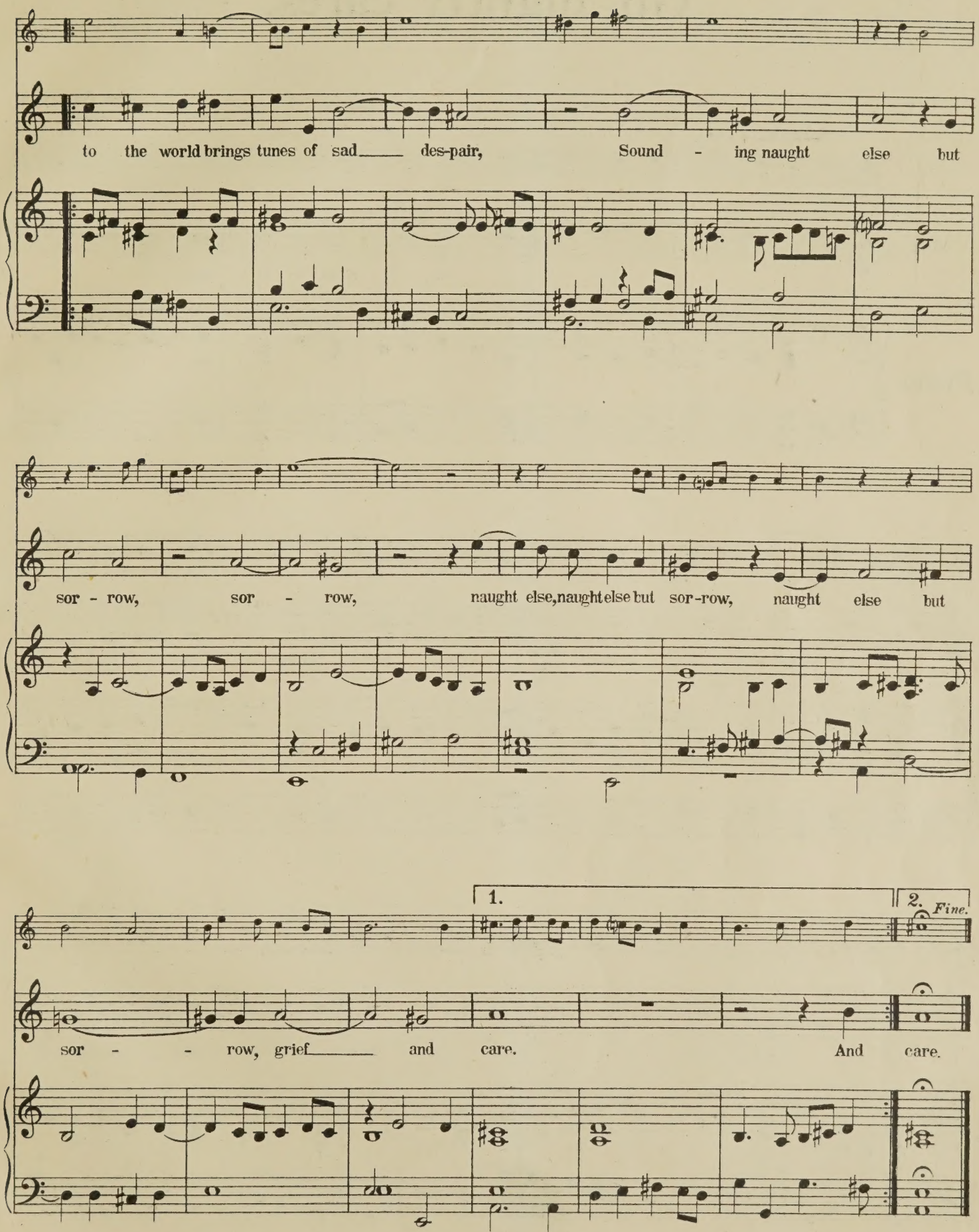
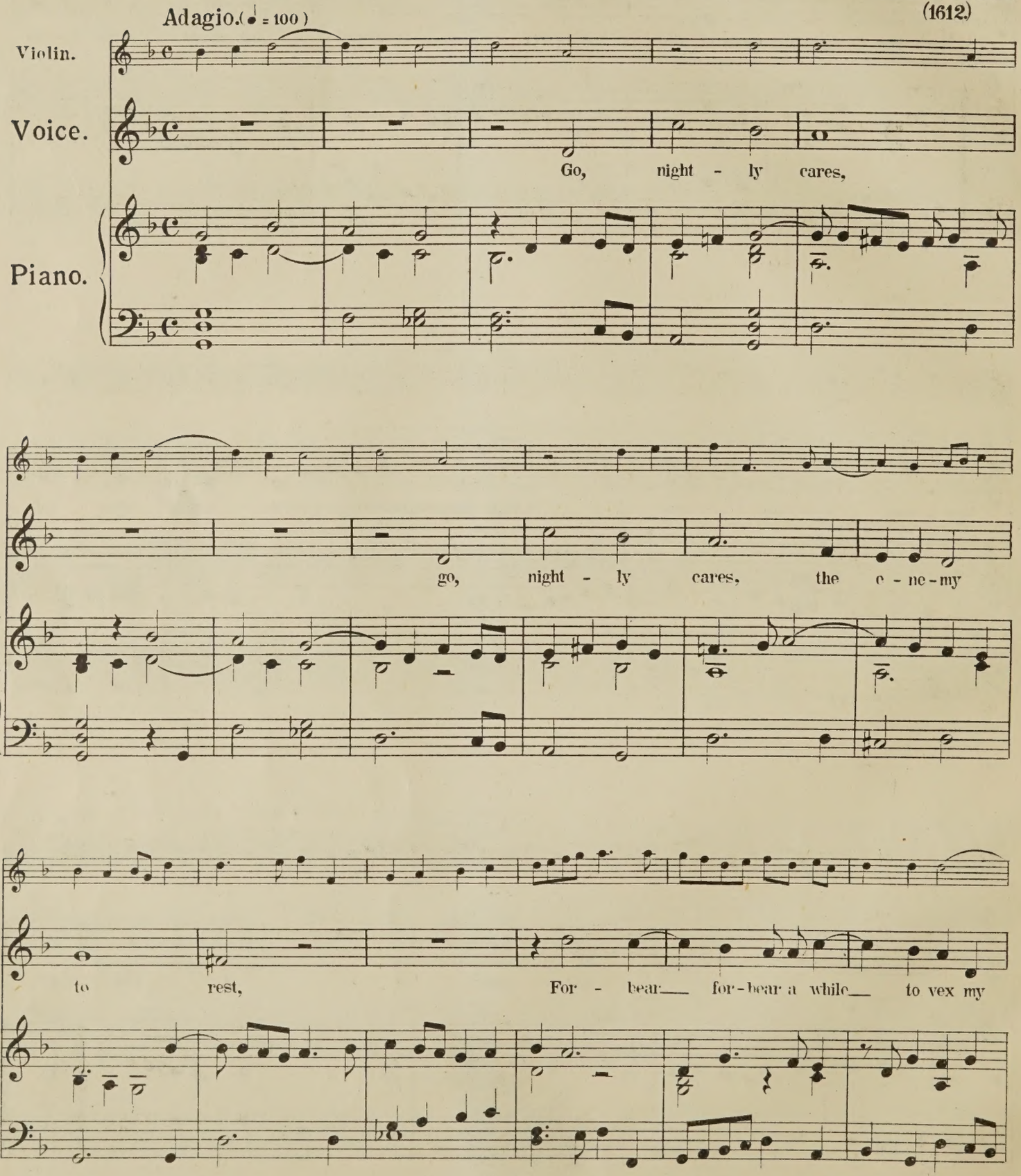

sighs, with sighs and heav - y groans, My wail - ing muse
her woe - her woe - her woe - ful work be-gins And
to the world brings tunes of sad des-pair, And


to the world brings tunes of sad des-pair, Sound - ing naught else but
sor - row, sor - row, naught else, naught else but sor-row, naught else but
1.
2.
Fine.
sor - - row, grief and care. And care.

Go, nightly cares.

John Dowland.
(1612.)



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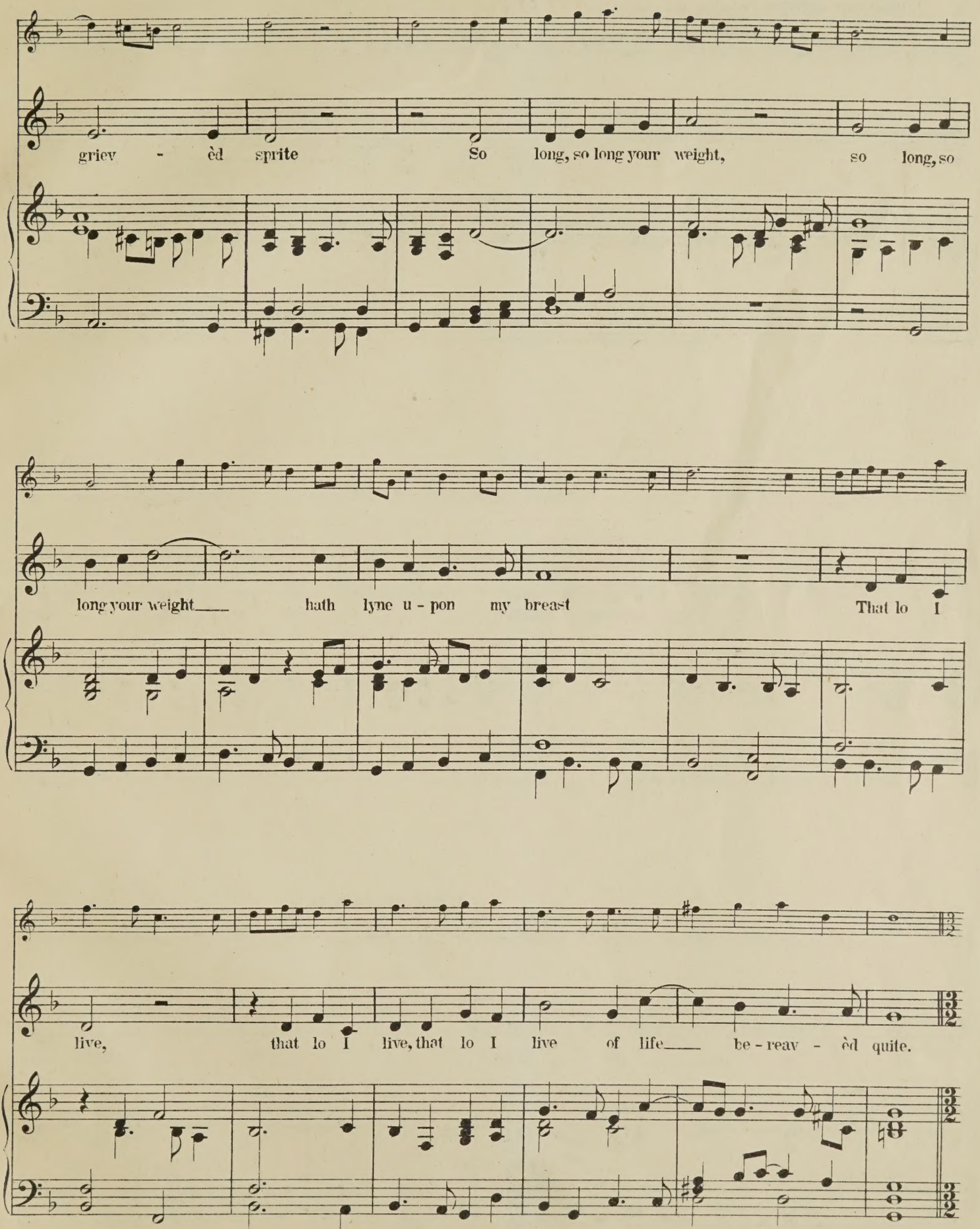
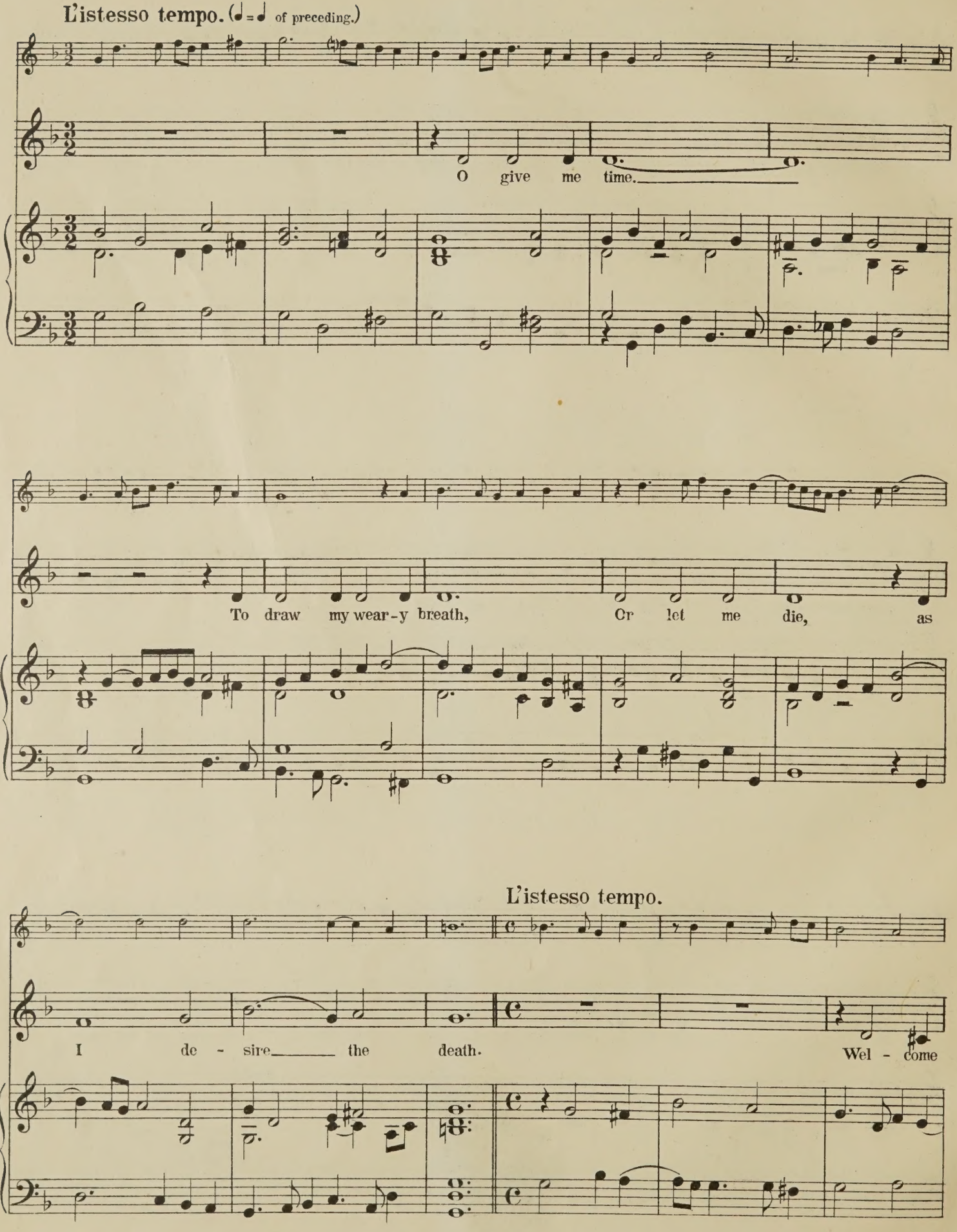
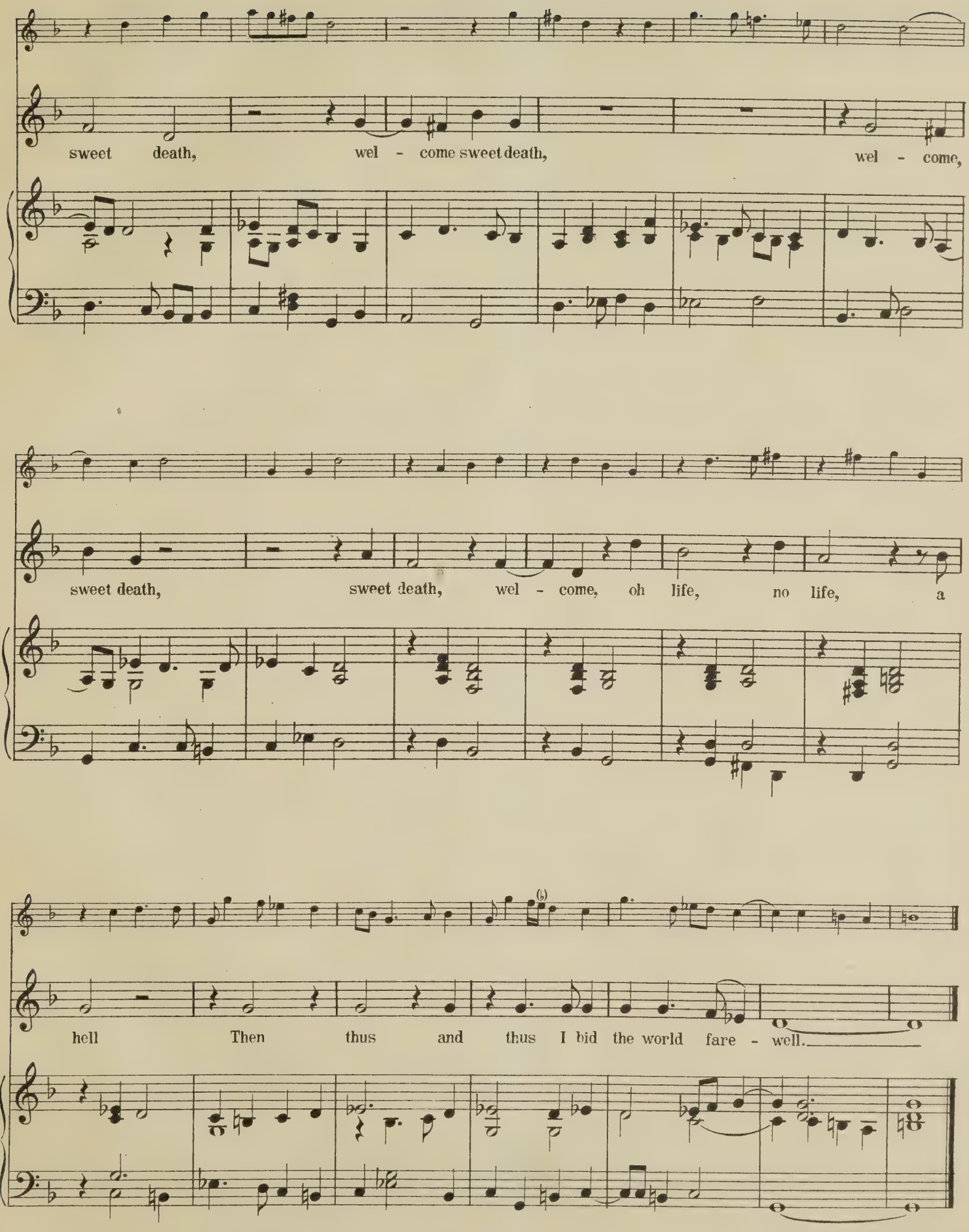

griev - èd sprite So long, so long your weight, so long, so
long your weight___ hath lyne u - pon my breast That lo I
live, that lo I live, that lo I live of life___ be - reav - èd quite.


L'istesso tempo. (♩ = ♩ of preceding.)
O give me time.
To draw my wear-y breath, Or let me die, as
L'istesso tempo.
I de - sire the death. Wel - come


sweet death, wel - come sweet death, wel - come,
sweet death, sweet death, wel - come, oh life, no life, a
hell Then thus and thus I bid the world fare - well.

These songs are taken from Dowland's last publication A PILGRIM'S SOLACE (1612).

" From silent night " bears a dedication " To my loving Country-man Mr. John Forster the younger, Merchant of Dublin in Ireland " which has been thought to provide evidence that Dowland was an Irishman. But the address *To the Reader* in the same book begins with the words " Worthy Gentlemen and my loving Countrymen " which would seem rather to refer to the people of Great Britain to whom the composer seeks to re-introduce himself after long absence abroad, during which time, he complains, he has been forgotten at home. He also complains in the address that his work has been called old-fashioned by certain critics—a surprising charge of which the extraordinary originality of the two songs here reprinted, together with other things in *A Pilgrim's Solace*, such as the introduction (for the first time in British music) of an F sharp in a Key-signature, afford ample disproof. For further information concerning Dowland, and certain other of his songs, see *English Ayres* 1598-1612, edited by Peter Warlock and Philip Wilson.

I.

Go, nightly cares, the enemy to rest,
Forbear a while to vex my grieved sprite.
So long your weight hath lien upon my breast
That lo, I live of life bereaved quite.
O give me time to draw my weary breath,
Or let me die as I desire the death.
Welcome, sweet Death ! O Life, no life, a hell !
Then thus and thus I bid the world farewell.

False world, farewell, the enemy to rest.
Now do thy worst, I do not weigh thy spite.
Free from thy cares I live for ever blest,
Enjoying peace and heavenly true delight,
Delight whom woes nor sorrows shall amate,
Nor fears nor tears disturb her happy state.
And thus I leave thy hopes, thy joys untrue,
And thus and thus, vain world, again adieu.

II.

From silent night, true register of moans,
From saddest soul consum'd with deepest sins,
From heart quite rent with sighs and heavy groans
My wailing Muse her woeful work begins,
And to the world brings tunes of harsh despair,
Sounding naught else but sorrow, grief and care.

Sorrow to see my sorrow's cause augmented,
And yet less sorrowful were my sorrows more,
Grief that my grief with grief is not prevented,
For grief it is must ease my grieved sore.
Thus grief and sorrow cares but how to grieve,
For grief and sorrow must my cares relieve.

If any eye therefore can spare a tear
To fill the well-spring that must wet my cheeks,
O let that eye to this sad feast draw near,
Refuse me not my humble soul beseeks.
For all the tears mine eyes have ever wept
Were now too little had they all been kept.

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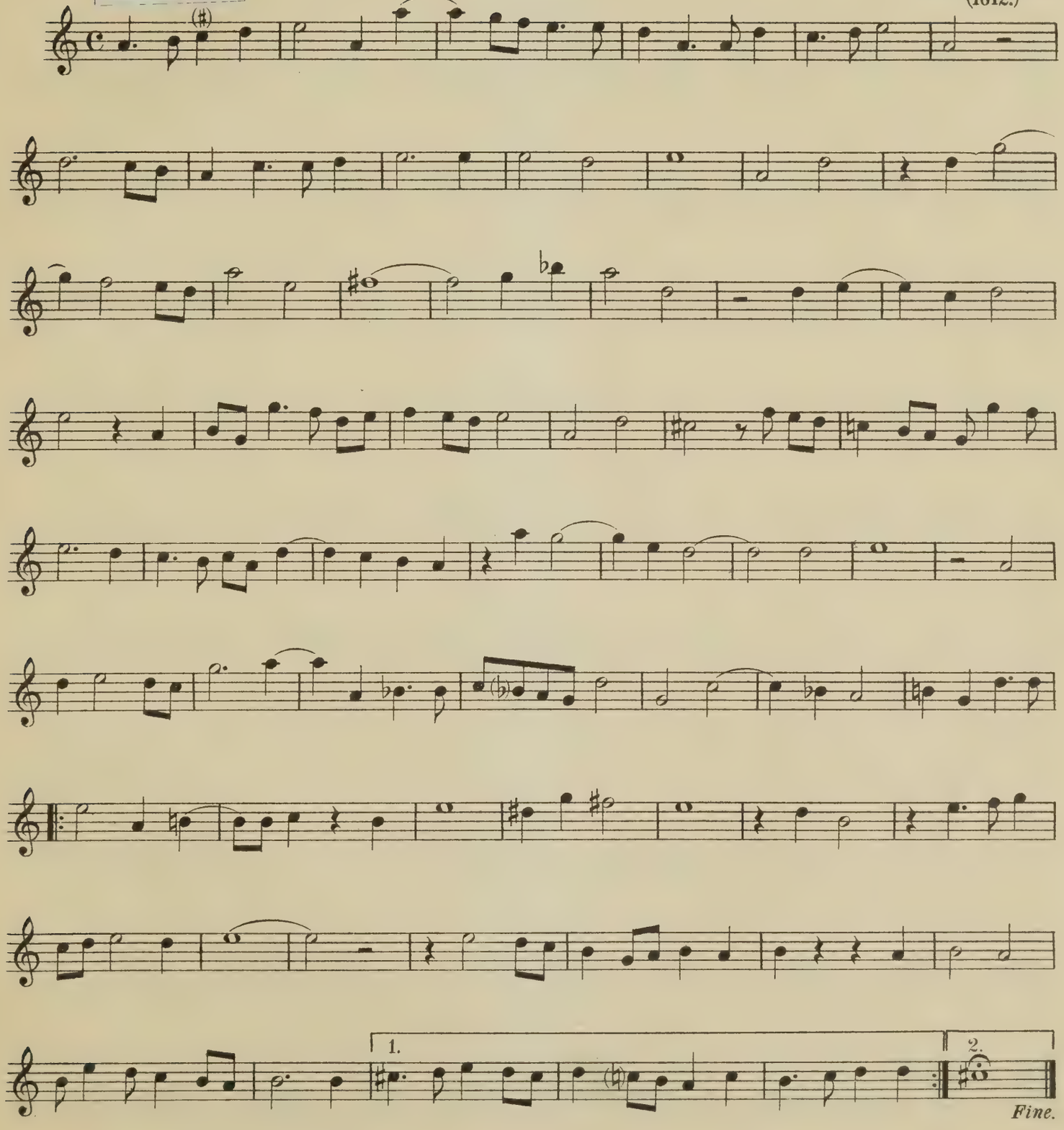
Violin

MUX

From silent night.

Violin.

John Dowland.
(1612.)



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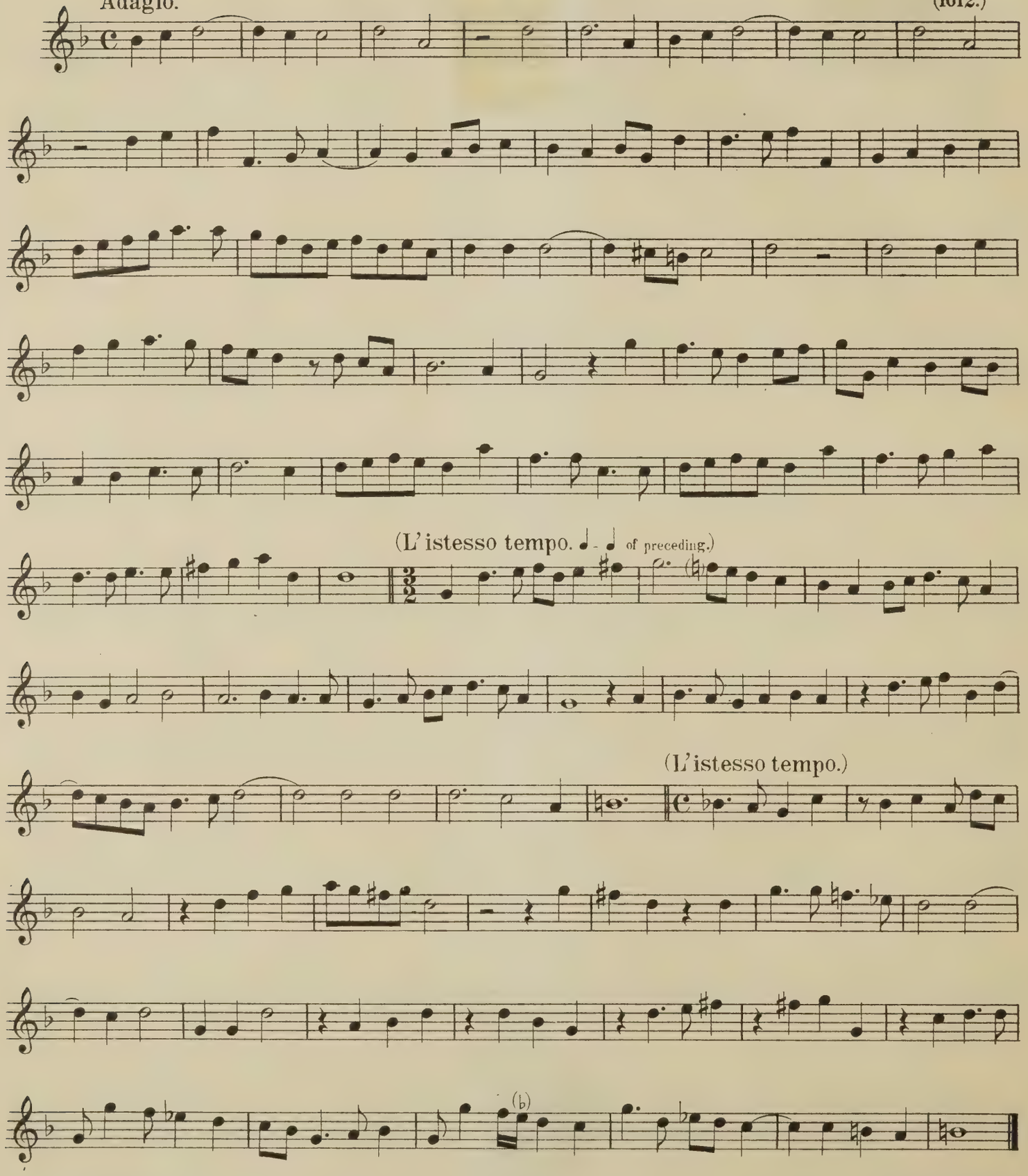
Go, nightly cares.

Violin.

John Dowland.
(1612.)

Adagio.



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